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getules (gne-Toules), formed the nation of Numidians.

But according to tradition, these half-breed Numidians, today called Noumous, were the first initiators among primitive peoples of the industrial arts; thereafter the title of Noumous was kept and applied to all blacksmiths."

And in the footnote on the same page: "But in Nigerian countries, this term for blacksmith, Noumou, does not necessarily contain the notion of a metallurgist."

/114/ All blacksmiths said to be of "pure blood," that is to say those who belong to the three families of Fané, Koumaré, and Balo, are descended from the Gwonna, who came from the underground village of Gwondougou and to whom goes the glory of having discovered iron.

According to informants, the word Gwonna comes from gwã̃, a name usually given to the hearth of the forge, which designates precisely the place from which the ore is extracted and where it is treated. The high furnace is called gwã̃ so. The gwã̃ tuku munu, extracting blacksmith, is the only one able to perform important rites. The word Fané derives from fã̃, which designates the forge in its entirety. Koumaré comes from kuma, word. It is the Koumaré who are charged [537] with the responsibility of debating in council meetings or in public gatherings. The word Balo recalls the fact that the bearers came to settle in former days on the shores of the Niger, ba.

The Gwonna are senãnku of the other blacksmiths. Moreover, in the villages where they live together with other artisans, they are by right the chiefs of the Komo and guardians of the sanctuaries where the ancestral tools are kept. Only if they fail in their obligation will the blacksmiths belonging to other families assume these duties.

The titles of the Gwonna are linked to the mythical origin of the forge which is under the domination of the Téliko spirits, masters of the air and wind, hence of the bellows and fire.

764 Theoretically, all of this is supposed to be used to
574 honor the dead, which is done in several ways. In the first place, it is obligatory to serve food and particularly drink to anyone who comes to present condolences. These meals and drinking bouts are a kind of communion since from everything consumed an offering is first made to the deceased and also
[769] to the ancestors whom he has gone to join; it is a kind of communion with the departed members of the family.

These repasts and drinking bouts tend to develop into orgies, and the inexperienced or casual observer may think that they are carousals at the expense of the deceased. As a matter of fact, however, far from suffering a loss, the family of important persons receives more than it spends, at least for the time being (2). The more lavish the celebration, the

2. The family will have to behave reciprocally toward the families who have thus shown their respect when deaths later occur among them.

more it is supposed to please the deceased and cause him to look favorably on his survivors.

764 In principle, everything not consumed is supposed to be
735 given away as alms to the poor and not added to the family property. It is quite natural, therefore, that the poor of the village come to partake of the feast, and indeed, they are invited. They must be treated with much cordiality if the sentiment governing the feast conforms to the spirit of the custom. That is why the [171] chronicle tells of Nyana-n-koro, upon the death of Ngolo, claiming that the cowries given should be distributed to the poor, to travelers, and to all the needy; that is the true spirit of the custom, and that type of alms is particularly pleasing to the dead.

The funeral feasting continues for seven days, which are called dyansa, "alms." It is a time especially devoted to
● [537] condolences, called sanga-fo (1) "funerary discourse." The

1. Literally, "sayings (for the sake) of the dead."

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701 3. The ton-koro-bolo behind the disi is a special reserve formed entirely of pure ton-dyon.

4. The keli-tigi was the chief of the expedition, designated by the Fama. He might be a dyon-kuntigi (chief of the furuba-dyon), a member of the Fama's community, or the Fama himself.

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534 Finally, the army was accompanied by a musical corps, composed essentially of drums which transmitted messages. There were armpit drums (dunkan'), shoulder drums (taura), three-legged drums (dange), drums carried by two men (tabala), and coupled drums (denuba). Often horns (buru) were added, sometimes small horns made of ivory or horn, and sometimes xylophones (bada) and cowbells.

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537 A dyeli (griot) follows the expedition to observe the exploits that he must retransmit; he must encourage the warriors and dispel panic by the power of his oratory.

B. Influence of Social Organization on Economic Life

a. The ton, Work Community

621 We have seen that the social unit among the Bambara is the community. The community is also the work unit and the economic unit. The independent individual is not conceived of. The community owns all the wealth which makes up the spiritual and material patrimony: the land, the agricultural, industrial, and commercial products, the habitations ...

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[431] The community regulates the exploitation of the land. The dugu-tigi is the first occupant, master of the land, of which he distributes the lots to the different family heads. When a stranger, a family head, wants to enter into a community, he chooses an unoccupied field and asks the village chief for it. The request is accompanied by ten kola nuts and a chicken. Authorization cannot then be refused. The chief of the land sacrifices the chicken before the entire community and informs it of the installation of the newcomer. When the stranger wants to leave the land, he is given back his chicken and kola nuts.

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622 Land assigned to a family head may always be taken back from him without justification by the dugu-tigi and his council.